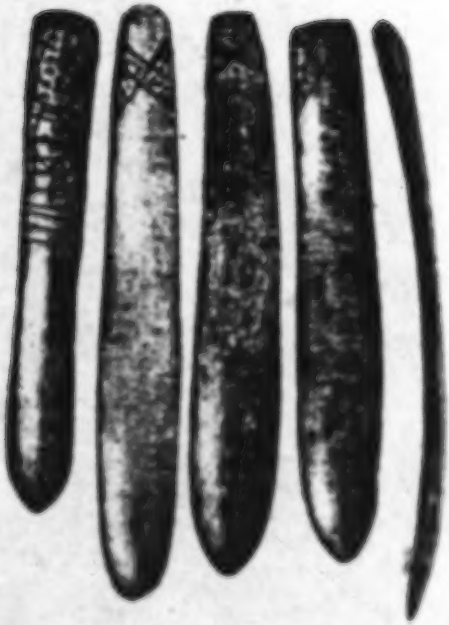
1: Schultze--22A N-5 (1903-1905) 1907 FX13 Hottentot FX13
Nama

252
412
●531



Ornamented Bone Knives of the Topnaars,
about 1/2 natural size.

1: Schultze--24A N-5 (1903-1905) 1907 FX13 Hottentot FX13
Nama

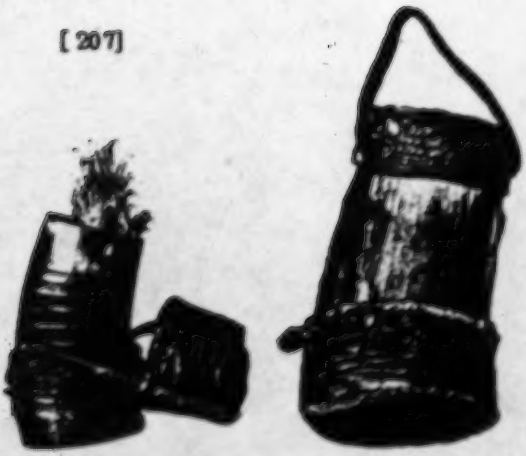
415
531

[201]

Wooden winnowing basins, the lower one decorated with a burned in pattern. 1/4 natural size.

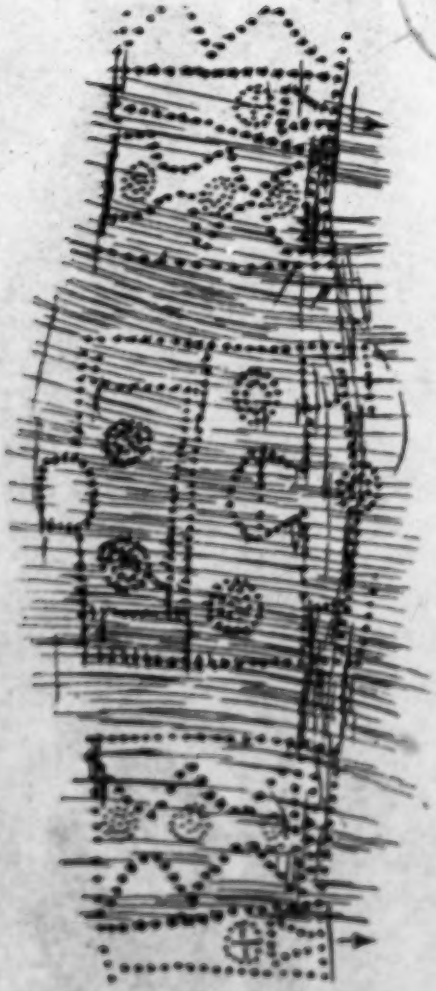
1: Schultze--29A N-5 (1903-1905) 1907 FX13 Hottentot FX13
Nama

302
415
531



Horn fat containers, 1/4 natural size.

302
415
● 5X



Pricked ornamentation around the Horn Fat Container. 1/2 natural size. The vertical lines follow the natural pattern of the horn.

γ) The front apron * (ǀgaǂe·b, 3. st.) of the boys is a skin flap, which is cut from any soft skin. Goat, rock-rabbit and jackal skins are used most frequently. (See Plate XI.) The skin is fastened to a strong belt, *//kǂo·rogos, which goes half way around the body and often has a zigzag ornament. The name of this ornament, */hõǂam//hoēs, expresses the fact that a similar black and white pattern is burned into the lip of the wooden milk pail. 28/ 291 [531]

δ) The back apron (ǀgũ·ǂs) of the girls (also specially called /gaũ·ǂbes as a female article of clothing) is always made of sheepskin, preferably from a brown and white or a black and white checked one. The hairs are taken out with a chisel-like instrument except for a narrow edge and wide corners. The bright edge of the fur contrasts well with the reddish-brown leather. The back apron covers the seat and legs to the knees. The bat is called se·ɾtsiǀgũ·ǂbes after this piece of clothing because the flying skin of the hanging animal looks like the back apron on a woman. [413]

ε) All the fur caps, /gabati, which I saw were made from the back skin of the aardwolf. The back comb of the animal forms a comb of long bristles the length of the cap. (See Namib- Bushmen, p. 99) [Plate X. A Hottentot Woman from Keetmanshoop in an Apron. A Topnaar Hottentot Woman with a Child in Aba Skin. A Hottentot Woman from Keetmanshoop in a kaross.]

[235] ζ) The so-called "rogue's sack," /hõ aǂhõ s, should be mentioned. It bears this name because it is used for keeping little objects stolen or withheld from someone. The one pictured here is made from the skin of the "dwarf" (Cynictis). 28/ 415

η) A net bag is knotted from strips of chamois skin. 28/ 286

2. Letting the Skin Rot, /õ/õ

The fresh skin is crumpled up firmly and, wrapped in a tanned skin, set out in the sun. During the night it is placed by the fire to hasten decomposition. They also bury oxskins knee deep in the floor of the hut next to the hearth. After 3 to 4 days the skin stinks and the hairs can be easily pulled out. The skin is rolled up after depilation and a man places both his feet on it and works on it from above and below and sideways with his feet until it is soft and nearly dry. Then the fleshy side is rubbed with fat. [Pictures. Cap made from the back skin of the aardwolf, 1/6 natural size. /hõ/a/hõ/s, 1/5 natural size.] 28/

was is plugged up sufficiently with a bunch of grass so that the ashes are not sucked in. The ordinary serpentine pipe, /uiǂkǂôb, is used in the same way. One would take it for a cigar holder made from a European pattern, if the Hottentots smoked cigars. [Picture. a and b are bone tobacco pipes. c - e serpentine pipes of native design. f. a serpentine pipe of European design.] On the other hand the European cutty is obviously the model for the pipe form which they call ǂha-bes. 324 276

3. One metal was treasured by the Hottentot before his contact with European culture, namely copper, which he probably got by barter from his Bantu neighbors to the north. With the disappearance of native jewelry and because it is easy to buy or steal all the needed metals from white people, copper has been mostly supplanted by iron and brass. The male [249] Hottentot cuts three kinds of jewelry either from iron, brass or copper, more rarely from lead depending on the material available. 325 301 [139]

Women and girls wear bracelets and armrings, ǂganuti, right above the wrist, sometimes ten pieces in all. I saw men wearing only one, if any, on the right wrist. [Picture. Bracelets. 4/5 natural size]. A single design is made by scratching, notching and hammering. The patterns, always on the outside, resemble those of our prehistoric times and are the only interesting thing about these ornaments. Neither the material nor the instruments used in making them are original with the Hottentots, but are borrowed from the white man's workshops.

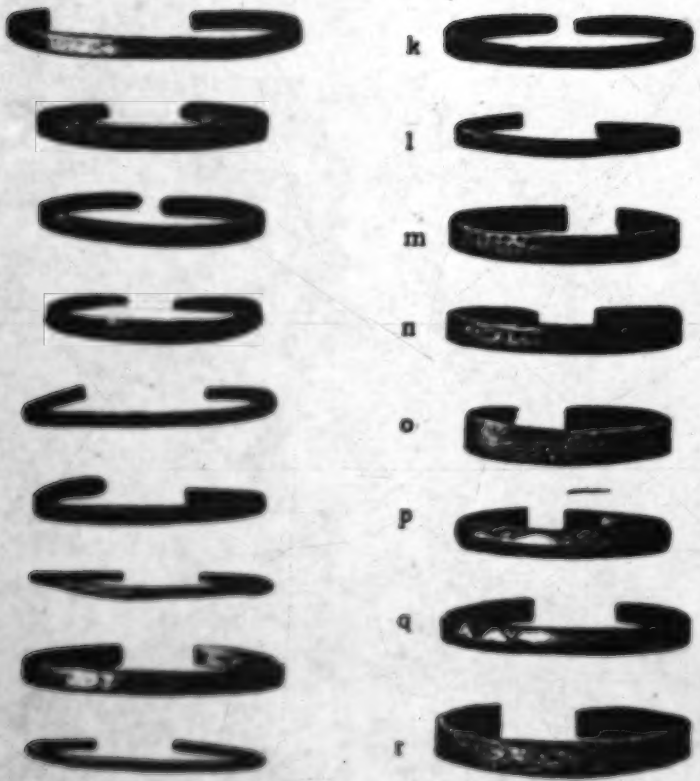
[250] In the simplest form, the arm decoration is a plain ring-shaped rounded, open, undecorated iron wire, shaped like a D in cross section or square-edged and slightly rounded on the outside. Such a smooth undecorated iron band is depicted in figure a.[1] 325 301 57

The brass bracelet b is square-edged with tapering ends and is decorated with hammered or cut cross lines, which diverge from the middle of the band towards both sides. These lines are crossed by long irregular grooves, running near the edges and parallel to them. A copper bracelet (c) with rounded edges is primitively decorated with irregular thickset cuts across the band and grooves that run the length of it.

The square-edged brass band d has irregularly spaced notches along the edges and a clumsy unconnected line down the middle. These notches are cut so that they converge towards the middle line in better-grade work. Thus in the narrow iron band e, the notches are so deep

1 [For pictures of bracelets discussed in the text, see Cat. 116, p. 62(B). -Ausland]

301
325
531



Bracelets. 4/5 natural size.

that the material has swelled up and created a raised design. The next iron band f has a "fishbone" pattern as I call it as an analogy to prehistoric ornamentation at the suggestion of my honored colleague Dr. Eichhorn. The pattern is regularly interrupted by small smooth spaces. We find this pattern again in primitive form in the thick, flat copper wire band g, in the iron band h, and finally, in its clearest and most regular form with divergeing angular lines towards the open ends, in the brass ring i. 301 325 531

The zigzag decoration is widely used, equally popular as a decoration for wooden dishes (burned in), on apron belts (woven in), and on serpentine pipes (scratched on). It is cut or hammered into the bracelets of the Hottentots. Sometimes it is a straight continuous line (k), sometimes a system of two or three lines which are not always connected. (l). The two square-edged bracelets with the zigzag ornamentation are made of brass.

I saw a pattern with dots only on brass (m) and copper (n) bracelets. The dots were arranged in rectangles, circles, or in rows of two or three, hammered into the material as if by a stamp.

The last kind of ornamentation to be mentioned are the cross-hatched or diamond shaped fields of various forms on bracelets. [251] A thin, square-edged, bandlike iron ring (o) has four fields shaped like parallelograms with checks made by vertical and horizontal lines. A metal band (p) that shines like gold, whose cross section is flat on one side and flat-roof shaped on the other, has two rows of triangles filled with notches, the base of the triangles runs along the outer edge and the apex touches the middle. One iron band (q) with its flat D - shaped cross section is reminiscent in a remarkable way of the "prehistoric triangular pattern" with its regular cross-hatching. The last of the arm rings (r) pictured here has an irregular combination of notches along the edge, long grooves and checked triangular fields.

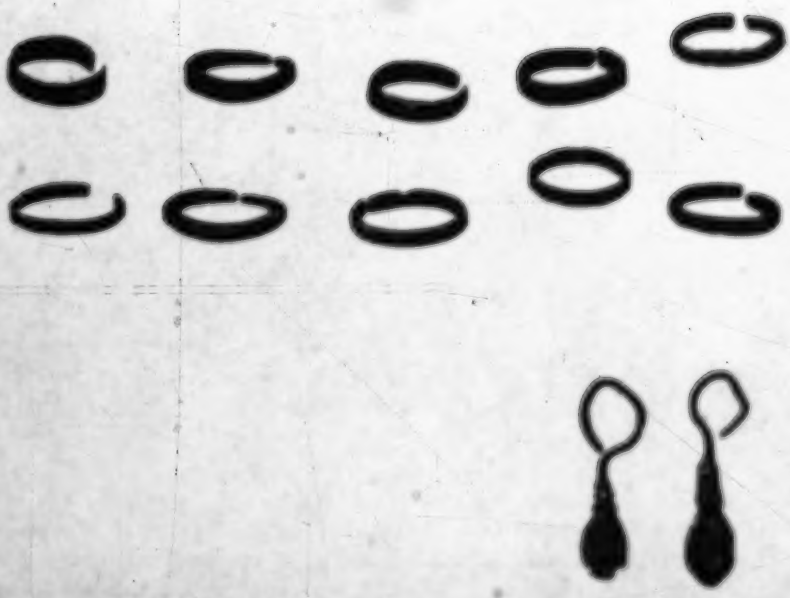
Arm rings with hooks and eyes are occasionally made of spiral brass or iron wires wound around a wire axle.

There is no native designation for finger rings. Women sometimes wear as many as 15 on the third, fourth, and fifth fingers of both hands. [Picture. Finger rings of copper, brass and iron. 9/10 natural size].

Earrings, !gamti, are popular with both sexes. The children's ear lobes are pierced by their mothers between the third and fourth years. The ear lobe is first kneaded between the fingers for some time and then pierced with a needle bent into a curved shape. The bleeding is stopped with hot ashes from the hearth fire. When the ears are 301 304

1: Schultze--63A N-5 (1903-1905) 1907 FX13 Hottentot FX13
Nama

301
325
531



Finger rings of copper, brass and iron. 9/10 natural size. Iron earrings. 9/10 natural size.

CHAPTER XIV

ART AND KNOWLEDGE

Decorative and Plastic Art

532 Judged by the standard of the Bushmen, the Hottentots are distinctly poor in artistic productions. Painting and engraving on rock, one of the outstanding features in the culture of the former, does not
531 appear ever to have been practised by the latter. Their decorative art at the present time is confined mainly to scratching or incising simple rows of dots or lines of crude chevron, zigzag or fishbone pattern on the outer surface of their metal armbands and rings. Occasionally also simple triangular designs are burned round the mouth of their wooden vessels, or scratched on the stems of their serpentine pipes; while the clay pots they formerly made are sometimes found decorated round the neck with rows of dots or short, broad lines, apparently produced by incising.[1] No other form of decorative art is known to occur.

532 The rudiments of a plastic art may be noticed among the young
667 boys, who often *model toys out of clay*, which they burn in the fire to obtain shades of colour as well as hardness. These toys consist in figures of human beings, cattle, game and other animals, sometimes also in group compositions such as a team of oxen pulling a wagon. Schultze describes and figures some of them, which are skilfully modelled and by no means devoid of artistic appeal, in some cases even showing a lively sense of caricature, as in representations of Europeans.[2] But the talent here shown is not carried over into later life, and no modelling or carving of any description analogous to this is done by adults.

Music and Dancing

533 If the Hottentots are deficient in the plastic arts, their musical
535 talent at least is highly developed. The joy in imitative representation, in the fancy-free expression of pressed-up impressions, lives in both young and old. Their delight and talent in mimicry is shown in

[1] Schultze, *Namaland und Kalahari*, 449-51; Schinz-Eland, "Hottentots and Bushmen Pottery," *passim* and pl. ii.

[2] Op. cit., 510-12; cf. Hahn, "Die Nama-Hottentotten," 350.